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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Grade 13 Departmental Examinations in English 1959

ENGLISH LITERATURE

I. GENERAL COMMENTS

Markers of the English Literature papers in 1959 observed a gratifying improvement in handwriting and spelling, as well as in sentence structure and coherence. It was still evident, however, that a great many candidates lacked training in organizing their material. The habitual use of clear, precise, and idiomatic English remains the exception rather than the rule, and startling deficiencies in vocabulary were revealed. For instance, many candidates lost marks because they did not know the meaning of "thwart" and "subsequent". Those who neglected to read the questions carefully penalized themselves by failing to perceive the main requirement of the question and by wasting time in writing irrelevant material.

The defect most frequently found was that, though most candidates revealed an adequate command of the *content* of the course, few were able to discuss critically and appreciatively the means which an author uses to produce his effects. Key words in the questions, directing the candidates to attempt a critical approach, were largely ignored. Thus, though candidates were asked '*how* a statement contributes to the achievement of a purpose' and '*how* a character is revealed', and were directed to state or describe 'the *means* by which suspense is created', 'the *uses* of metaphor or simile', 'the *methods* of inducing the reader. . . ', and 'the *sources* of comic

irony' or to '*explain* a dramatic function', they were almost universally content merely to show that these effects existed, i.e., that the author had produced them. Such candidates were necessarily penalized because they did not answer the questions directly.

As in 1958, the part of the course on which the answers were least satisfactory was the poetry. It is therefore recommended that in future the shorter poems should receive more serious critical study. Emphasis should be placed not only on content, i.e., on that part of the poem which can be reduced to prose, but on the artistic means, i.e., structure and language, by which the poet communicates experience. The classroom use of such books as "Poetry for You", by C. Day Lewis (Copp Clark) in the earlier grades might help to solve this problem. Teachers might find "Understanding Poetry", by Brooks and Warren (Holt), useful in encouraging students to see the poem as an organic work of art. In establishing a common critical vocabulary, e.g. imagery, irony, paradox, the pamphlet "A Glossary of Literary Terms", by M. H. Abrams (Rinehart) is very useful.

In drama also it is recommended that analysis should proceed beyond a study of story and character. While these are important, equal emphasis should be given to such aspects of the dramatist's technique as the structure of the plot, the dramatic function of important parts of the play, and the devices by which the writer reveals character and achieves emotional and artistic effects. For instance, mood, variety, balance, contrast, and dramatic rhythm are as important to an appreciation of the dramatist's art as are familiarity with the story and an enumeration of the qualities of a character. The frequency with which mere narration and description appeared in the answers would seem to indicate that insufficient emphasis had been given in Grade 13 to these matters. Students who depended on memorized notes found themselves at a disadvantage.

An answer worth full marks almost invariably shows evidence that it has been thoughtfully planned. The following suggestions may be useful.

1. A statement of the candidate's purpose, normally incorporating the key words of the question, provides a good introduction and serves to focus the writer's attention upon the central issues.
2. The natural divisions of the question should then be dealt with in turn, *each in a separate paragraph.*
3. A concluding sentence (or brief paragraph) helps the writer to decide whether the material he has written is adequate and pertinent.

It should be remembered that each principal statement must be supported by a definite reference to the text, even if the question does not ask for specific illustrations. If quotations are used, they should be incorporated into the answer with proper punctuation.

Candidates should be impressed with the importance of observing with utmost care the instructions that appear on the question paper. Some

questions contain several options, only one of which is to be attempted. If the candidate writes on more than one option, only the first answer is marked. If he decides to substitute a second answer for what he has written, the first should be stroked out.

It seems advisable to stress again the advantage to the candidate of budgeting his time. Many students spent a disproportionate amount of time on the first two questions, with the result that later answers, especially on the sight passage, were too slight to merit good marks.

It is important that candidates number all questions and parts of question accurately. They should read the entire question before beginning the first part of the answer.

They will thus avoid duplication and will be able to apply material where it is pertinent and valid. Credit is not transferred from one lettered part of an answer to another. One of the most common causes of failure was the candidate's inattention to the exact wording of the question.

Deductions to a maximum of five marks were imposed for errors in spelling. The following words were among those most frequently misspelled.

achieve, alliteration, altar, alter, appropriate, business, choose (chose), dagger, deceive, degradation, duel, effect (affect), embarrass, exaggerate, forty, haughty, humorous, iceberg, imagination, led (lead), lose (loose), loveliness, metaphor, mischievous nemesis, occasion, occurred, of (off), passenger, perform, precede, proceed, prophecy, quite (quiet), receive, resemble, rhyme, rhythm, separate, sentence, simile (s), soliloquy (ies), speech, suspense, there (their), to (too, two), tragedy, tragic, weird, were (where), woman (women), the third singular of verbs ending in 'y'.

One mark was deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were deducted from any lettered part of an answer. Examples of major errors for which deductions were imposed may be found in the English Composition section of this booklet.

The answers were evaluated on a basis of 100 marks which were divided as follows:

Modern Drama—12; Shakespeare—24; Longer Poems—18; Shorter Poems—10; Short Stories and Essays—12; Novel—12; Sight—12.

It should be understood that the comments upon the candidates' answers and the allotment of marks to the several parts of the course apply only to this examination (1959) and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in this subject.

II. NOTES ON THE ANSWERS

Question 1

With reference to specific scenes in *Thunder Rock*, explain, in a paragraph for each:

(*a*) why, before the play begins, Charleston has deliberately re-created the people of the "Land o' Lakes" in his imagination;

(*b*) why, in Act II, he tries to dismiss them;

(*c*) why, in Act III, they finally leave him.

Most candidates obtained good marks on parts (a) and (c) of this question. Part (b) was a more exacting test of the candidate's understanding of the plot, and the answers here were less satisfactory. A well-organized answer included one or more valid reasons for Charleston's behaviour in each situation, together with adequate illustration from the text.

The following constitutes a good answer to question 1.

(a) Convinced that the modern world is "hell bent for destruction", Charleston withdraws to the light-house on Thunder Rock. Here, because he is lonely and because he longs for a world he can help, he re-creates in his imagination six of the passengers of the Land O' Lakes. As he first pictures them, they are hopeful people—people whose problems have solutions. He plans to guide and help this imaginary world. As he tells Streeter, "I've rejected a world that I can't help. I'm building up one that I can." Later in the play we discover that subconsciously he had hoped that by examining the problems of these characters he might recover his faith in the future of the real world.

(b) Charleston attemps to dismiss his imaginary characters when he realizes that they too are completely hopeless people. Acting under Captain Joshua's instructions, Charleston makes his characters true to life, only to discover that they are "fugitives seeking sanctuary, nothing more". Dr. Kurtz has given up his medical research—Miss Kirby, her fight for women's rights. He tries to convince them that the causes they fought for will eventually be won and begs them to stick to their guns. However, they refuse to believe him. Embittered by the realization that he is as helpless in this world as in his own, he orders them to go.

(c) When Charleston comes down after his night-long vigil in the light-chamber he announces that he is now able to return to the world because he no longer cares. Dr. Kurtz, determined not to fail a second time, undertakes to renew Charleston's faith in living. He urges that "Men may lose, but Mankind never!" Using Charleston's own example—Darwin and Lincoln—he shows that even though individuals who fight for a great cause may not resolve the problem, they make an important contribution to its solution. Finally Dr. Kurtz is successful, and Charleston's courage returns. At this point the characters, since Charleston no longer needs them, leave his mind.

Question 2

Hamlet

(*a*) In a sentence, locate the turning point of the play. Justify your choice by relating it, concisely, but with precise illustration, to *three* subsequent major developments.

The majority of candidates who failed to earn full marks on this question did so because they did not know the structure of the play or did not understand the meaning of the terms "subsequent" and "major develop-

ment." Some students did not read the question carefully and identify three developments with "precise" reference to the text. Others failed to organize their answers clearly and to relate the developments either to the turning point or a preceding development which stemmed from the turning point. Marks were awarded to candidates who selected as the turning-point a point in the play where a significant change occurs in the course of the action, or in Hamlet's character or attitude.

The principal turning-points are as follows.

1. Hamlet's decision to use the players in confirming Claudius' guilt. (II.2)
2. The play within the play, or more specifically Claudius' revelation of his guilt. (III.2)
3. Hamlet's sparing of Claudius at prayer. (III.3)
4. Hamlet's killing of Polonius. (III.4)

The following answer is well organized.

> The turning point of the play occurs in the play scene when King Claudius rises and shouts, "Lights, Light, light!" and then leaves. This is the turning point of the play because from here on the events go against Hamlet. King Claudius becomes the aggressor.
>
> Knowing that the Ghost is really that of his father and that Claudius is indeed the murderer, Hamlet becomes tense and excited. He goes to see his mother and prepares to "speak daggers but use none". In this state of mind, immediately after the success of his plot carried out in the play scene, Hamlet swiftly acts when Polonius cries out while hiding behind a curtain in the Queen's room. Hamlet kills him and asks, "Is it the King?" This act now places Hamlet in the same position as Claudius is in. That is, as Hamlet must revenge his father's death, so too Laertes must now kill Hamlet to revenge Laertes' father's death.
>
> The King quickly realizes that Hamlet is a threat to his safety. As a direct result of the play scene, he knows that somehow Hamlet has discovered that he, Claudius, is the murderer of his father. Therefore Claudius plans to get rid of Hamlet by sending him to England with Rosencrantz and Guildenstern, who will carry an edict for Hamlet's death. Hamlet's secret discovery of this plot definitely reveals to him the treacherous cunning of Claudius and results in the deaths of Hamlet's two "friends".
>
> When Claudius learns that Hamlet has escaped the former plot by fate, he plots again to bring about Hamlet's death. Now Claudius has Laertes to help him kill Hamlet, because Laertes greatly desires to revenge the death of Polonius. So Claudius proposes a duel in which Laertes will have an unbated sword. Laertes plans to poison the tip. The King also plans to poison a drink of wine for Hamlet. This new plot leads to the tragedy in the last scene. Gertrude drinks the poisoned wine; both Hamlet and Laertes are poisoned by the sword, and Claudius is killed by Hamlet.

(*b*) With specific illustration from at least *two* scenes, describe concisely *two* qualities of Hamlet which he reveals only to Horatio.

In answering question 2(b) the candidate was required to illustrate from *two* scenes *two* qualities revealed *only* to Horatio. Candidates who lacked a precise knowledge of the text found this question difficult. Some

students misinterpreted "qualities" to mean facts from the plot and failed to understand that they might refer to negative qualities or weaknesses of character. Students also failed to name the qualities of character specifically, to identify the scenes clearly, or to show how those scenes revealed the qualities mentioned.

This answer fulfilled the requirements of the question.

In Act V Scene I, in the gravedigger scene, Hamlet reveals to Horatio his detached philosophical outlook; he reveals this to nobody else in the play. He has seen the first clown toss up a skull, and talking to Horatio, reveals how deep his philosophy on life and death goes. "Alas, poor Yorick. I knew him well, Horatio—a fellow of infinite jest." Hamlet tells Horatio how touched he is by the fact that "those lips which so oft I kissed" are now gone. We see Hamlet as a man whose thoughts have very deep roots. He philosophizes to Horatio on the vanity of ambition, stating that one could trace the career of Alexander the Great to the point where his dust is used to stop up a "bung-hole".

In Act III Scene II Hamlet reveals to Horatio the sort of ideal man he would desire to be. He says he admires Horatio for the traits which he finds good in men. He shows us exactly how he wished his character had developed, instead of being the introspective soul he is. He says, "Give me the man who is not passion's slave." He admires people who "take Fortune's buffets and rewards with equal thanks". When he states he admires men like Horatio in whom "passion and judgment are so well commingled", he gives us his idea of perfection. This is interesting as an indication of what Hamlet would like to be as compared to what he is.

(*c*) Select a scene of fairly broad comedy, and explain *one* of its important dramatic functions.

Candidates who understood what is meant by "broad comedy" and "dramatic function" were able to answer this question well. A satisfactory answer gave a full explanation of the dramatic purpose the candidate chose to discuss.

The following answer received full marks.

The gravedigger scene (Act V Scene I, first part) is the scene that provides the most humour in the play. In this scene the first and second clowns give dramatic relief by their riddles, misquoted Latin, and general good humour.

In Act IV Scene VII the Queen returns to Laertes and Claudius, who have just finished plotting Hamlet's murder, and tells of Ophelia's drowning. The scene ends with Claudius saying that where "offence is, let the great axe fall". This scene is one of high tension and drama. The gravedigger scene gives welcome dramatic relief after the audience's nerves have been almost at a breaking point; the following part of the play, in which Hamlet battles with Laertes over Ophelia's body, is also one of high drama; and if it followed directly upon Ophelia's death, the tension would be unbearable and the audience would lose contact with the conflict.

The gravedigger scene gives the audience a chance to relax and laugh (something rarely possible throughout the play), thus preparing them for the following tension. The humour in it is provided by the setting, a graveyard, and the joviality of the gravediggers as they dig and toss out old bones "like loggats". They try to act refined by using such terms as "se offendando" for "se defendendo". The two riddles, although grim and thus tying in with the tone of the play, give humour and thus relief. One gravedigger asks, "who builds strongest?". His companion answers, "The gallows-maker, for his house outlast a thousand tenants." All of this humour gives dramatic relief.

Macbeth

(*a*) In *three* important instances after his coronation, show briefly how Macbeth's efforts to achieve security make his position worse.

In answering (a) the candidate who had noted that *three* instances were required and had arranged an answer in three paragraphs almost always did well. He should note also such directions as "*after* his coronation' in the question. Any weakness in this answer occurred in the second part where the candidate frequently failed to show that the result was the opposite of what Macbeth intended.

The following answer received full marks.

> Macbeth decides to kill Banquo and Fleance since he believes the prophecy of the witches that Banquo will be the father of future kings. He does not trust Banquo who, he feels, knows too much and could cause him trouble. He, therefore, arranges for the murder of the two but Fleance escapes. This leaves him still subject to 'saucy doubts and fears'. Then at the banquet when Banquo's ghost appears he acts in such a way that he arouses the suspicions of the assembled lords. The crime has an adverse effect on both his mind and his future.
>
> Macbeth decides to consult again with the witches who, through an apparition, advise Macbeth to beware of Macduff. Macbeth decides to kill Macduff but before the deed can be carried out Macduff goes to England. Macbeth, in anger, vows he will kill Lady Macduff and her family. He states 'The firstlings of my heart will be the firstlings of my hand and so the deed is done. Macduff, on hearing of this from Ross swears vengeance and is the man who finally kills Macbeth. The horrible murder must have alienated many people. This decision has made Macbeth's position worse.
>
> During Macbeth's visit to the three witches Macbeth is told that he can be slain only by a man not born of woman. This fills him with confidence and proves to be his final downfall. He enters the fight against Macduff certain he cannot die. When Macduff tells him that he was 'from his mother's womb untimely ripped' he destroys Macbeth's last hope. The witches' prophecy is truly accursed and works to Macbeth's death on Macduff's sword.

(*b*) In the struggle between good and evil before the murder of Duncan, describe briefly the moral attitudes of Macbeth and of Lady Macbeth.

In (b) any treatment of Macbeth's moral attitude should describe a divided mind, one torn between good and evil. A mere character sketch was not sufficient. In dealing with Lady Macbeth an answer should show either that Lady Macbeth was altogether evil or that she had scruples which she was able to suppress.

The following answer is satisfactory.

> Macbeth seemed to waver between good and evil. He vowed service and loyalty to Duncan. But when Duncan announced that Malcolm would be Prince of Cumberland, Macbeth was seized by 'black and deep' plans. Later, when Duncan was his guest at Inverness, he decided to 'proceed no further' in his plans for destroying his king but taunted by Lady Macbeth his good intentions were over-ruled and in spite of his earlier decisions, he was persuaded to murder.
>
> Lady Macbeth, too, wavers. After she resolved that 'Glamis thou art and Cawdor and *shalt be* what thou art promised' she had to call on spirits to 'unsex her' to help her in her plans. Later she told Macbeth that she herself would have killed Duncan if he had not looked so like her father. She plans cruel actions but she has some qualms.

(*c*) Select a scene which provides a contrast with the prevailing mood or tone of the play. Make clear what the contrast is, and explain briefly its chief dramatic function.

In (c) the candidate should remember that a contrast cannot be made clear unless *two* moods are established. Apparently, too, terms such as dramatic function are not always clearly understood.

The following answer is satisfactory.

> The porter's scene provides contrast with the prevailing mood of the play. Preceding it we have the murder of Duncan and the scene where the hysterical Macbeth refuses to carry his bloody dagger back to the room where Duncan lies dead. It is a great contrast to hear the drunken porter comment on common situations in his servants' prose. French hose and tailors and equivocators seem to have little to do with the great tragedy.
>
> One of its dramatic purposes is to provide Macbeth and Lady Macbeth with sufficient time to prepare to face the nobles knocking at the door. It gives them (especially Macbeth) time to gather his wits to act so that he may avoid suspicion.

Quesion 3

(*a*) From Book I of Paradise Lost select two passages descriptive of Satan which create an impression of great size, and describe the means by which each passage achieves that effect.

Although most candidates wrote satisfactory answers to this question, some failed to notice the instructions "*describe the means* by which the passage achieves that effect". As well, too few seemed familiar with the term "epic simile".

The following answer was considered satisfactory.

> The two passages in *Paradise Lost* which describe Satan are the first description, when he is lying stunned on the lake, and the second description, when he rallies his followers. In the first passage, he is described as being immense in size, and the picture of immensity is achieved by comparison with mythological creatures, such as the sea creature, Leviathan. Milton then goes on to tell the story of a fisherman who had one night anchored by the side of Leviathan, thinking the creature to be an island. This passage forms a good example of the epic simile.
>
> In the second passage describing Satan he is moving to the shore to rally his supporters. The reader is told here that his shield is as big as the moon, and his spear as big as the tallest pine tree that might have been used for the mast of a flagship. Again the comparisons used create a vivid impression of Satan's immense size.

(*b*) (i) Refer to a passage in which Milton tells us that Satan's purpose will be thwarted.

(ii) Suggest, in a paragraph, how this contributes to the achievement of Milton's stated purpose in writing the poem.

Most of the candidates could quote Milton's purpose in (ii), but failed to show its connection with the passage to which they referred in (i). It was apparent that many had only a very superficial understanding of the poem's real meaning. In addition, many candidates introduced irrelevant theological ideas.

The following constitutes a good answer to this question.

(i) When Milton describes to us the fall of Satan, the place to which he had gone, and the suffering he was to endure, he also tells us that Satan's malice would be used "to bring forth infinite goodness, grace, and mercy".

(ii) The statement that Satan's purpose will be thwarted serves to "justify the ways of God to man" in that it resolves the controversy centering about the question, "If God is all-powerful, why do evil and Satan exist?" It tells us that no actual evil does exist that will not in the course of time be turned to good purpose; it also explains God's reason for allowing Satan to live, since, if all he does is turned to good, he is doing God's work.

Question 4

(*a*) With reference to *two* specific passages in Pratt's *The Titanic,* show briefly by what means the poet creates suspense before he describes the collision.

Although teachers should continue to point out to their students the advisability of consulting outside sources which provide additional information about selections on the course, they should stress that material obtained from such sources should not be confused with the content of the actual texts. In both parts of the Titanic question, many candidates referred to details not found in Pratt's poem, but taken from Lord's *A Night to Remember* or the motion picture based upon it.

In (a) part, as in the previous question, many students overlooked the phrase "by what means" in developing their answers while some referred to such situations as the Carpathia's rescue attempt which Pratt introduces *after* he has described the collision. Candidates who read the question carefully avoided such errors.

This answer received full marks.

Pratt first describes the Titanic's departure from Southampton in rather unusual terms. He tells of the gaiety of the event, but chooses to dwell on the three near-accidents which mar its glorious birth as Primate of the Lines. Just as the Titanic passed a huge steamer tied at the dock, the suction of her passing caused the steamer to pull at her moorings until the cables snapped and writhed "like anacondas on the quay". The backwash of the Titanic not only caused the tiny boats to bob about "like frightened harbour ducks", but also moved a barge, long ago sunk at the harbour mouth, eight hundred yards from its position. These events were bad omens to the old seamen who looked with their "Mother Carey eyes" after the doomed vessel.

The poet describes the iceberg in rather foreboding terms. He tells us that it "lurches and shambles like a plantigrade", and that it boasts "a large spur that tapered to a claw". This description, coupled with the repeated iceberg warnings which are ignored by the Titanic's officers, helps to create suspense in the reader's mind.

(*b*) In one paragraph, comment on the impression given of human behaviour after the collision. Refer to *four* examples.

In this part, candidates were required to do *two* things: to make a general comment on human behaviour, and to refer to four examples which would illustrate it clearly. Some omitted the comment, and allowed four illustrations to serve as their complete answer. For full marks, the student was expected to refer to both admirable and ignoble behaviour.

This answer was awarded full marks.

After the disaster the doomed occupants of the ship acted in one of two ways, with supreme courage or with the basest kind of cowardice. The young boy of ten, who gave up his seat in the lifeboat to a Magyar woman and her child, and the men who swung the lifeboats back to the deck and stepped out to allow the women who had just come to deck a chance of escape, typify the bravery and courage displayed by many of the passengers. While actions symbolize all that is best in human character, on the other end of the scale are the types who had no thought but for their own self-preservation. The sailor who tried to kill the wireless operator and so gain his lifejacket, and the five men who tried to hide under the thwarts of the lifeboat reserved for the women and children, are examples of the baser behaviour displayed by some of the passengers. Despite the cowardice of the actions of a few like these, however, the basic impression of human character displayed after the collision is one of extreme bravery and fortitude in the face of destruction.

Quesion 5

Answer (*a*) *or* (*b*) *or* (*c*).

(*a*) Identify the form of sonnet used in *one* of the following poems, describe concisely the relation between the verse-structure and the thought structure, and indicate briefly the most important uses of metaphor or simile: Spenser, *Amoretti—Sonnet* LXXV ("One day I wrote her name"); Shakespeare, *Sonnet* XXXIII ("Full many a glorious morning"); Byron, *Chillon.*

(*b*) State, in a sentence, the central thought of Lovelace's *To Althea from Prison*; show how that thought is expressed with growing seriousness in the four stanzas. Illustrate your answer by referring to *one* significant detail of language or imagery in each stanza.

(*c*) Show how the character of the speaker in Tennyson's *Ulysses* is revealed by *each* of the following: details of his past; contrasting character; direct statement of his philosophy.

In general the candidates showed that they knew the content of the poems. Those who had not studied structure as well as content could not do justice to part (a) or part (b). Frequently, candidates who chose part (c) were penalized because they failed to adopt the organization suggested by the question and also because they did not state clearly the characteristics of Ulysses as revealed in the poem.

Each of the following constitutes a good answer to this question.

(*a*) *"Sonnet XXXIII"—Shakespeare*

"Sonnet XXXIII" is an English sonnet. It is composed of three quatrains and a rhyming couplet . Throughout the poem there is a close relation between the verse-structure and the thought-structure. The three quatrains describe a friendship which is marred by "basest clouds". The couplet assures us that Shakespeare's love for his friend remains unchanged.

The metaphor sustained throughout the poem compares Shakespeare's friend to the sun. Appropriately, the happiness experienced when the friendship is at its height is emphasized by the description of the brightness and beauty of the world when the sun shines upon it. Similarly Shakespeare's sorrow is stressed by the description of the forlorn state of the world when dark clouds obscure the sun. In his final couplet Shakespeare defends his friend arguing that "Suns of the world may stain when heaven's sun staineth".

"Chillon"—Byron

In this poem Byron used the Italian sonnet form. The poem is divided into octave and sestet. The octave contains a tribute to the spirit of freedom which gives men courage to endure martyrdom for freedom's sake. The sestet pays

tribute to the martyr Bonnivard, imprisoned at Chillon. Thus the poet proceeds from the general in the octave to the particular in the sestet.

The comparison of freedom to a deity "Eternal Spirit of the Chainless Mind!" conveys the poets reverence for freedom. The sacred nature of the cause of freedom is further stressed through the comparison of the prison to a shrine, made holy by the steps of the martyr.

(*b*) *"To Althea from Prison"—Lovelace*

The central thought of "To Althea from Prison" is that true freedom is freedom of the mind. This idea is emphasized with growing seriousness as the poet speaks of his freedom to love, to enjoy the society of his friends, to sing the praises of his king and finally to worship—all while physically imprisoned. The comparisons used at the conclusion of the stanzas become more forceful as the poem proceeds. First the poet compares his freedom to that of creatures of air and water, then to that of the winds which have power in both these elements. The series of comparisons reaches a climax in the final stanza with the poet's statement that "Angels alone, that soar above, Enjoy such liberty."

(*c*) *"Ulysses"—Tennyson*

Ulysses is introduced to us as a man who, in the past, has enjoyed a life of stirring adventure and varied experience. He has travelled by land and sea "always roaming with a hungry heart". Details of his past reveal not only his love of adventure but also his pride and his courage. He speaks with longing of the time when he was "honour'd of them all" and of the glory of battle "Far on the ringing plains of windy Troy".

Telemachus, the son of Ulysses, is a sharp contrast to his father. The description of Telemachus' prudence and patience make Ulysses' heroic spirit more apparent. The scornful reference to the savage people of Ithaca "That hoard, and sleep, and feed" suggests Ulysses' passion for knowledge and experience.

Various statements throughout the poem indicate Ulysses' philosophy of life and reveal his character. When he exclaims "As tho' to breathe were life" and 'Tis not too late to seek a newer world", he shows himself essentially a man of action. At the conclusion of the poem his energy and determination are dramatically illustrated when he describes himself and his companions as "strong in will/To strive, to seek, to find, and not to yield".

Quesion 6

Answer (*a*) *or* (*b*) *or* (*c*) *or* (*d*).

(*a*) Describe concisely, with illustrations, *three* main sources of comic irony in *The Sinking of the Mariposa Belle.*

Many candidates gave full descriptions of three incidents from *The Sinking of the Mariposa Belle* but were not able to explain the means by which the incidents achieved comic irony.

The following answer gave an adequate explanation.

Leacock uses understatement for comic irony. The sinking of a ship should be a serious matter, but he mentions it in a very flippant way. "It was around this time that word went around that the ship was going down". By underemphasizing a point he makes it comically ironic.

Leacock also uses the exact opposite of understatement, exaggeration, to poke fun at the people of a small town. He exaggerates their excitement over the picnic. They would rather go to the Knights of Pythias' picnic than attend the Delhi Durbar.

By incongruity Leacock achieves more comic irony. The dean of a church is usually highly respected and honoured. Leacock names his dean "Dean Drone", which does not suggest respect or honour and therefore is rather comical and at the same time ironic.

(*c*) State in a sentence the thesis, or central idea, of Chesterton's *The Twelve Men*; and describe concisely *three* methods by which the author induces the reader to accept this thesis.

(*d*) Give *four* details in Morley's *On Doors* by which the author controls the mood or tone of his essay. Make clear in each case the mood or tone to which you refer.

In (c) 'method' did not demand the use of technical terms, but such explanatory words as paradox, ridicule, surprise, etc. Once the 'method' was established it should have been illustrated from the text. A good answer again demanded organization. Frequently a candidate wasted time introducing his own comments on the arguments advanced by Chesterton.

In (d) the candidate had to associate a mood with the illustration which helped to establish it.

The following answer was considered satisfactory.

> In the first part of the essay Morley creates a humorous or flippant tone. Humor lies in his query, "Can you imagine John Milton or William Penn skipping through a revolving door?" He speaks of the *awful* silence of the dentist's office and the cataclysmic opening of the door when the nurse says "It's a boy!"
>
> In the latter part of the essay he becomes serious and philosophical. He thinks of death as the kind of door-shutting that comes to us all. He notes that the closing of a door is irrevocable. To him the statement that 'the future is only the past entering through another gate' is nonsense.

Question 7

With reference to *three* specific incidents in the story, show how the contrast between Youth and Age is exemplified in Conrad's *Youth*.

This was a straightforward factual question, which was not answered as well as it should have been. Many candidates seemed unaware that to show *contrast* required the selection of an incident that would exemplify *both* youth and age. Even when suitable incidents were used, students often neglected to deal with the *how* of the question, the manner in which the contrast was brought out. Others did not even try to select "specific incidents", but wrote vaguely and at length of Marlow as a personification of youth, or used such general contrasts as that between Marlow and the *Judea*, without pinpointing any *specific* incident as reference. Such answers could be given very few marks. Far too many candidates seemed to be making use of memorized pre-fabricated answers, which were usually regurgitations of undigested material, misunderstood and inappropriately applied, and liberally larded with irrelevant quotations.

It was noted that the best answers usually treated each of the three selected "specific incidents" in a separate paragraph making clear what the incident was, the contrast involved, and the means by which the contrast was brought out.

The following answer was given full marks.

> Marlow and two men were in the three lifeboats; they were waiting for the rest of the crew, who were on the burning ship. Marlow, who represents

Youth, became impatient because he thought he was missing something. He climbed up onto the deck to see what was happening. When he saw the Captain asleep, he went over and woke him up. Here we see Youth's failure to understand older people. In Mahon we see Age; he understands why the Captain must rest and why he is resting. Age has none of the impatience of Youth, as shown here.

When the boats set out, we see the sense of competition of Youth. Marlow doesn't want to stay with the other boats; he wants to be the first to reach the East. The Captain says the ships will stay together, which is a wiser plan than Marlow's. We see here the practical side of Age; it has learned from its years of experience.

When Marlow arrives in the East, after his difficult journey in the lifeboat, he feels triumphant. He has arrived before the others and feels like a conqueror. Age, as shown by Captain Beard, is tired and defeated by the journey. Youth has its strength, and imagination to make it regard the journey as an adventure. Age is the one that suffers most, not Youth.

Question 8

THE BURNING OF THE LEAVES

Now is the time for the burning of the leaves.
They go to the fire; the nostril pricks with smoke
Wandering slowly into the weeping mist.
Brittle and blotched, ragged and rotten sheaves!
A flame seizes the smouldering ruin, and bites
On stubborn stalks that crackle as they resist.

The last hollyhock's fallen tower is dust:
All the spices of June are a bitter reek,
All the extravagant riches spent and mean.
All burnt! the reddest rose is a ghost.
Sparks whirl up, to expire in the mist; the wild
Fingers of fire are making corruption clean.

Now is the time for stripping the spirit bare,
Time for the burning of days ended and done,
Idle solace of things that have gone before.
Rootless hope and fruitless desire are there:
Let them go to the fire with never a look behind.
The world that was ours is a world that is ours no more.

They will come again, the leaf and the flower, to arise
From squalor of rottenness into the old splendour,
And magical scents to a wondering memory bring;
The same glory, to shine upon different eyes.
Earth cares for her own ruins, naught for ours.
Nothing is certain, only the certain spring.

—Laurence Binyon.

(*a*) In the first half of the poem what attitudes are we invited to adopt towards the dead leaves and the burning of them?

(*b*) What is the relation between the first half of the poem and the second?

(*c*) Why is line 12 both a climax to the first half and a preparation for the second half?

(*d*) What would you suggest as the theme of the poem as a whole?

Despite the very specific nature of the questions on this poem, many students wrote answers that were vague, too general or even completely off the topic. Such weaknesses as these suggest that teachers might devote more time in the junior grades preparing their students for sight questions.

It would also seem helpful to train students to budget their time so as to permit more than one reading of the sight passage.

Teachers should bear in mind that the teaching of every poem in the course should be, at one stage, an exercise in sight appreciation.

Further comment may be made briefly as follows:

(a) Many candidates who did badly on this part of the question failed to state what attitude they were identifying.

(b) Failure to see the parallel between "the burning of the leaves" and "the burning of days ended and done" accounted for many inadequate answers.

(c) This failure (mentioned in (b) above) also made it virtually impossible for students to treat parts (c) and (d) satisfactorily.

(d) Many students apparently feel that they must find a moral lesson in every poem. In the answers to this selection, references to "hell-fire" were frequent.

The following answers were considered adequate.

8 (a) In the first half of the poem we are invited to experience revulsion and loathing at the sight and smell of the burning leaves which, the author feels, are the corrupted and rotten remains of the transient wasted energies of spring. All of its richness and bloom is now filth and decay, and we feel satisfaction on seeing the "ragged and rotten sheaves" burnt and disintegrated. This feeling of satisfaction is intensified by the line "Fingers of fire are making corruption clean."

(b) The first half of the poem described a literal burning of the leaves, and the destruction of dead vegetation.
The second half describes the burning of useless things of life that are past. Destroy old days gone by; throw rootless hope and fruitless desire into the fire, without looking, says the poem. Then in a pessimistic way it says that earth will care for its own ruins, but as for us, nothing is certain except spring. Thus the second half is the metaphorical application of the first half to our own lives.

(c) The expression "Fingers of fire" recalls the description of the cleansing in nature described in the first half of the poem. The remainder of the line, "making corruption clean", looks forward to the description of the cleansing of the man's spiritual nature, which is the subject of the second half of the poem.

(d) Destruction of the dead past in nature and man is a desirable process. The poet regrets that unlike nature man cannot be sure of a rebirth.

ENGLISH COMPOSITION

The following comments on the Grade 13 examination of 1959 may be useful to teachers of this subject. The allotment of marks and the methods of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

1.	The Essay	60 marks
2.	(a) Explain by what means unity of the paragraph is achieved	4 marks
	(b) Purpose served by the last sentence with respect to the first	2 marks
	(c) One main clause and three subordinate clauses of different kinds	7 marks
	(d) Meanings of three italicized words	3 marks
3.	The Precis	24 marks

Question 1. The Essay—60 marks

A. *Standards*

The following were, in part, the instructions given to the markers.

1. The essay shall be marked on the basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.
3. Prejudice shall on no account influence the mark.
4. Serious irrelevance may cause the candidate to fail.
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized for its brevity.
7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.

B. *Grading*

The procedure in grading was as follows.

The essay was read at first without regard for major and minor errors. This first reading determined whether merits such as unity, relevance, coherence, interesting material, sentence variety, rhetorical devices, precision in the use of words were present. The essay was read a second time and all major and minor errors and errors in spelling were marked. The final evaluation of the essay was based on definite considerations such as those listed below which formed part of the instructions to the markers.

(*a*) Passing grades are given for positive merits; less than 50% is given an essay with serious defects.

(*b*) The essay should be graded on what the candidate has to say. The style should be clear, forceful, and correct. If the candidate, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. *Failures (below 30)*

   Unless there are compensating merits, three major errors of *different* types, many examples of a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (30 marks). Very defective essays should be marked below forty per cent (24 marks).

2. *Credit (30-35)*

   The credit essay is commonplace, and comparatively free from errors. It passes because there are not enough serious defects to justify failing it, nor enough positive merit to justify awarding it honours.

3. *Honours*

   In order to deserve honours the candidate must show that he can write reasonably well and that he has some power of organizing his ideas.

   (a) Third Class (36-39)

   The third-class essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the vitality of the second-class essay.

   (b) Second Class (40-44)

   The second-class essay has definite merit in content *or* style, and is competently handled and interesting.

   (c) First Class (45-60)

   The first-class essay has merit in content *and* style. A *thoughtful essay written in a plain, straightforward style shall be given First Class Honours.* An essay to be worth this grade should interest the reader. Essays in this class fall into one of the following divisions:

   The Low First (45-50 marks, 75-84%)

   The low first is attractive and meritorious. Some of its merits are its content, vocabulary, and sentence structure. The candidate has something to say and shows definite ability in expressing himself.

   The Middle First (51-54 marks, 85-90%)

   The middle first is excellent in content and style. Some of its merits are comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), and consciousness of word values.

The High First (55-60 marks, 91-100%)

The High First is distinguished. It has marked individuality in content and style.

C. *Examples of Major Errors*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. A paragraph of one sentence is not necessarily defective in style.

2. Repeated careless shifts in (a) tense: e.g., present - past - present, present - past - present - past; (b) person and number of pronouns: e.g., he - I - he (minor error), he - we - you - they (major error). An isolated instance of change of tense is a minor error; an isolated instance of one change in person or number is a minor error.

3. Dangling or misrelated participles or gerunds or infinitives or elliptical clauses. For example:

   He died in 1793, making him fifty years old.
   Entering the room, his eye was struck by a large picture.
   To keep the bicycle running well, it should be oiled frequently.
   When fifty years old, the boy lost his father.
   Note that "considering, regarding, concerning", etc. may have the function of prepositions; e.g., Considering his qualification, the position was a suitable one. Do not penalize such statements as the following:

   Talking of elections, who will win this year?
   Allowing for exceptions, the rule may stand.
   Twelve men were saved, not counting the dog.

4. Failure to make the verb agree with the subject.

5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. (The use of the plural pronoun after "everybody", "anybody", "anyone", is considered only a *minor* error.)

6. Use of pronouns without a recognizable antecedent. The antecedent, however, may be an idea not a single word. (The "orphan which" is considered a minor error.)

7. Illiteracies

   (a) In diction: "anyways", "anywheres", "a long ways", "irregardless", "& etc." (A single example is a minor error.)

   (b) Verb forms such as "would of taken", "done" for "did".

   (c) Faulty use of double negatives; e.g., I did not get no work done.

(d) Adjectives used for adverbs; e.g., "real" for "really". . . (Note that "slow" may sometimes be used as an adverb, e.g., "Drive slow".)

(e) Errors in case, such as "between you and I".

(f) Glaring misuse of words; e.g., lie, lay; sit, set.

8. Faulty sentence structure. Different kinds of faulty sentence structure will count as different kinds of major errors.

(a) Sentences grammatically incomplete, except when used for effect.

(b) Incoherent or, ambiguous sentences. Ambiguity: Toronto is nearer to Montreal than Hamilton.

(c) Illogical constructions.

i. Faulty subordination: Our clothes began to feel damp from the fog when we decided to build a fire.

ii. Faulty co-ordination: a confusing combination of assertive and and interrogative elements in the same sentence illustrates faulty co-ordination of clauses. "And which" or "and who" clauses such as: The day was delightfully cool, and which seemed ideal for our trip.

iii. "Cat and dog" sentences exhibiting serious lack of unity. Eskimos are good hunters and they are few in number.

(d) "When", "where" or "because" clauses used in place of noun clauses:

e.g., I see where they had a flood in Texas.
An error is when you make a mistake.
The reason is because it is dark.
Accepted: The time when I come in is my business.
That is the house where I live.

(e) Comma Splice:
Major error: Father and mother went shopping, father worked in the market.

(f) Failure to use the correct punctuation between two principal clauses not otherwise co-ordinated; e.g., He walked down the street he was a policeman.

(g) "Hence", "therefore", "moreover", "thus", "so", "yet", "then" used as connecting words between clauses and not preceded by the proper mark of punctuation, the semi-colon.

(h) Faulty parallelism involving sentence structure; e.g., One must learn not only to give orders but also if one can take orders.

(i) Sentences which cannot be analysed.

D. *Examples of Minor Errors*

1. Confusion in the use of words—misuse of words.

(a) A *single* example of any confusion or misuse; e.g., affect, effect; liable, likely. "Liable" should not be used to express mere probability.

(b) Confusion of "shall" and "will".

(c) "So" for "very" except in conversation or in informal writing.

(d) "So" for "so that". He went home so he could study.

2. Vague use of pronouns, especially "it"; e.g., It says in the paper that we are going to have rain.

3 (a) "Due to" used adverbially; e.g., Due to lack of study, he failed in his examinations.
Correct use: His failure was due to inattention.

(b) "Like" used as a conjunction. The use of like as a conjunction is a grammatical solecism. e.g., He did like he said he would. They sang like they had never sung before.

4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone". c.f. P 7 (5)

5. Misplaced or confused correlatives not involving sentence structure; e.g., He not only came to sing but also to play.

6. Faulty ellipsis or incomplete comparison; e.g., Exercise improves the appetite as well if not better than a tonic.

7. Faulty parallelism not involving sentence structure, e.g., He likes swimming, skating, and to ski. c.f. P 18 (h)

8. Unidiomatic use of a preposition; e.g., He came in the room.

9. Misplaced modifiers; e.g., He read the message on the paper with a frown.

10. Single example of shift in tense, person, or number. c.f. P 17 (2)

11. Frequent unnecessary use of the passive voice or needless shifting from active to passive.

12. Common abbreviations, such as they're, Col. (for colonel), and the ampersand (&) are penalized once.

14. Improper syllabication is a minor error.

15. Faulty punctuation, is *not* a major error, including periods omitted at the end of sentences.

16. Unnecessary capitalization.

E. *General Comments*

Some of the common reasons for failure were the following.

1. Lack of suitable material—the result of narrow interests and thin reading background.
2. Poor judgment in the selection of the topic.
3. Irrelevance—partial or complete.
4. Failure to heed the examiner's guiding comments in parenthesis.
5. Immaturity in style, vocabulary, and logic.
6. Faulty sentence structure and paragraph structure.
7. Difficulty in handling the mechanics of grammar. (This caused candidates to commit major and minor errors)

—Candidates should be warned of the dangers of irrelevance. Although the number of irrelevant essays decreased notably this year, many students were still too casual in accepting the guides given by the examiner and were guilty of partial irrelevance.

—Candidates often failed to apply discipline to their ideas and to their organization in an effective essay plan. The student who chose a descriptive topic often failed to picture in his imagination the scene to be described. Effective details were often neglected and routine ineffective ones were given too much emphasis.

The student who set down a rough plan of his essay invariably wrote a better essay than the one who launched into the topic without organizing the knowledge available to him.

It must be noted, however, that in general the writing of the essay this year seemed much improved.

The essay topics had a wide range of appeal. Some topics obviously were intended to give the mediocre student a chance to use his personal experience or to write on a topic that he understood. Other topics were intended to appeal to the mature student with an imagination and a flair for writing in a philosophic vein e.g., topics (c) and (g). The student with a scientific bent was given the opportunity in (d) to use his knowledge in discussing a particular scientific development that he regarded as "major" or important.

Some students over-estimated their own abilities and floundered badly in topics quite beyond their powers.

N.B. Candidates should be warned of the serious penalties entailed by committing major errors, by failing to organize in suitable paragraphs the topic chosen, by refusing to follow the examiner's requirements in dealing with the topic, by adopting a flamboyant, gushing, undisciplined style "full of sound and fury signifying nothing".

F. *The Essay Topics*

(*a*) The house I am going to build. (a description)

This topic was one of the popular ones. Candidates who wrote on this topic were often guilty of failure to organize their ideas in a logical manner. This topic also gave rise to several essays which were effusive fantasies often displaying poor taste. The student who feels that he must indulge a weak sense of humour should be discouraged e.g., "A gag will be in store for those who stay at my house, for when they take their morning shower, the bath tub bottom will fall out and they will fall into a small pool in the basement." There were, however, excellent essays on this topic, well-organized and in good taste. If the topic were treated as a mere inventory of the component parts of a house, the essay became a very dull recital lacking in variety.

(*b*) The United Nations—success or failure?

About 15% of the candidates chose this topic. It gave rise to some sketchy inaccurate essays. Some students confused the United Nations with the League of Nations and very few mentioned U.N.E.S.C.O., U.N.I.C.E.F., W.H.O., U.N.R.R.A., and other similar organizations and committees within the United Nations; however, students interested in history and current events found this essay topic a welcome challenge to their knowledge and ability. This essay topic was a boon to the student who preferred a factual rather than an imaginative approach.

(*c*) "Studies serve for delight, for ornament, and for abilty." (an exposition of the values of studies)

Comparatively few students wrote on this topic. The student with ability who understood and appreciated the quotation usually produced a very interesting, and vital essay, often in the style of the personal essay. Some students interpreted the word "studies" literally to mean rooms with desks and bookshelves. This topic was a very poor choice for the mediocre student.

(*d*) A major development in science. (an exposition of the development and of important results)

This topic was fairly well handled by the candidates who wrote on it. This topic also invited a straight forward clear prose style suited to a scientific treatise. If the student knew the scientific facts of both the development and the important results, he was able to produce a well-proportioned essay. The weaker students dealt almost completely with the development and tried to suggest the important results in a concluding paragraph. Students who attempted to use a narrative style for this topic usually were unsuccessful in dealing adequately with the topic. These students were also penalized for failing to write an exposition.

(*e*) A Canadian artist I admire (*or* painter, *or* author, *or* musician, *or* sculptor, *or* architect). (an exposition with specific reference to subject matter, style or craftsmanship, and artistic qualities)

This topic was not a popular one with the candidates because it demanded specific knowledge of an exacting type; however, the plan of the essay and the treatment of the topic were clearly indicated by the examiner's directive. The student who was qualified to write on this topic generally did very well and was rewarded because of his knowledge of Canadian culture.

(f) Teamwork.

This, the second topic in popularity, was probably chosen by many candidates because it was not limited to descriptive, narrative, or expository treatment. Unfortunately, most candidates who chose this topic failed to limit themselves to any one aspect of teamwork and therefore found it difficult to create and maintain interest. Candidates should remember that general statements ought to be accompanied by vivid specific illustrations. This topic was well handled by candidates with a talent for writing the familiar essay with a light and satirical touch.

(*g*) "The good things which belong to prosperity are to be wished, but the good things that belong to adversity are to be admired." (an exposition based on this quotation)

This quotation from Seneca was a challenge to the candidate who, with an excellent reading background had a natural philosophic bent. Few candidates chose this topic but those who did choose it produced essays of superior content and style. Some students were successful in maintaining the polished style of the original quotation. This essay topic definitely gave the student of superior ability a chance to show his skill and maturity in writing a short philosophic treatise.

(*h*) Maps. (consideration of maps as a means *either* of enlarging our knowledge of foreign peoples or of stimulating the imagination)

Although this topic was the least popular of the topics on the examination, it nevertheless produced some very good essays. Students gifted with a vivid imagination accepted the challenge of the topic. Most of the candidates displayed accurate detailed knowledge aroused by place-names and proved that maps could stimulate the imagination.

(*i*) A view from the bridge. (a description)

This topic was overwhelmingly popular with the candidates. Over one quarter of the candidates wrote on "A view from the bridge." The reasons for its popularity were obvious. Candidates with no particular ability in writing felt that this topic gave them the best chance. Other candidates felt that this topic offered something within their experience. Many had a particular bridge in mind. Some selected an imaginary or metaphorical bridge instead of a real one. Well-known bridges such as London Bridge, the Forth Bridge, the George Washington Bridge were frequently chosen. Some students used the bridge as a pulpit from which to preach a sermon on the sins of modern civilization. Some students chose a vantage joint under the bridge instead of on it. Candidates should be warned that good description creates first a dominant impression. This

dominant impression should be strengthened by details carefully chosen and arranged for that purpose. The point of view of the writer should be made clear to the reader and any subsequent change in the point of view should be indicated. The diction of description should be definite, concrete, and pictorial, appealing chiefly to the senses. It was encouraging to find many beautifully written descriptions emerging from the welter of mediocrity occasioned by the topic "The view from the bridge." It was obvious that the students who did well on the topic were describing something that they had actually seen.

G. *Sample Essays*

No alterations or corrections have been made in the five essays printed below.

Sample Essay No. 1—High First Class

The candidate's firm grasp and organization of his materials, his understanding of the implications of the quotation, and the range of reference and suggestion—these features give the content of the essay its distinguished quality. Stylistically, the essay is equally distinguished in paragraphing, variety of sentence structure and intelligent use of a mature vocabulary.

A STUDY IN CHARACTER

"The good things which belong to prosperity are to be wished, but the good things that belong to adversity are to be admired."

For the average person, prosperity becomes a time of easy enjoyment, almost to the point of self-seeking. There is all over a general relaxing of tensions, a period of rest and of pleasure, in which people exercise their right—as they think—to enjoy excitement and interest, even at the expense of their work and self-betterment. In this kind of atmosphere, good qualities are certainly to be wished, but there is not the same need or demand for them as in times of adversity. For there is usually an abundance of opportunities for those without special character, so that, without demand, the supply of good qualities decreases.

However, the world is so far from perfect that, even though strength of character isn't a prime requisite during prosperity, no one can deny that more people like John Foster Dulles or Winston Churchill, like Carnegie or Rockefeller would be welcomed. Great men and also seemingly unimportant dedicated men are always needed. For somehow, no matter how great they may be, the men who have lived in times of plenty have always taken second place to those who were great in adversity. And I think this should be so. For the supreme test is not whether, having a million dollars, you give part of it away, but whether, having nothing at all except yourself, you set an example for others to follow, when everything else has been destroyed.

I think the the classic example of this is Milton's Satan. Hurled flaming headlong from Heaven, fallen nine days through Chaos into abysmal Hell, Satan yet recovered quickly, and more defiant than ever, started making plans for the downfall of Heaven.

Although he might have despaired of everything upon seeing his horrible position, he instead resigned himself quickly to his torture and began to urge the fallen angels to revive. We cannot help but hate Satan for his evil designs, yet we cannot fail to admire him greatly for his strength in adversity. He could, without reproach, have given up, for the power of the Almighty God was against him. But instead he exhibited those qualities of tenacity and resolution which have helped men in times of peril all through the ages.

Some people might say, "Wouldn't it be wonderful if we could have both prosperity and strong character at the same time? What could that combination not achieve?" Yet the two seem to be mutually exclusive, and we find that prosperity is always based on adversity and like men to dust, always returns to it.

Sample Essay No. 2—High First Class

This essay has charm, sensitivity, and imagination. In addition, the descriptive language is well-disciplined, without restricting the imaginative quality.

A VIEW FROM THE BRIDGE

Louis climbed up onto the iron railing of the bridge to get a better look out over the harbour. The slanting rays of the sun made the sea molten gold and threw deep undulating shadows under the cliffs. On the old moss-covered wharf the men were still pitching logs into the tar-black pulp barge. They did not talk much, those men with deep voices who followed the logging trails deep into the woods, but Louis could hear them grunt now and then under the weight of the logs.

Louis dangled his thin legs over the side of the bridge trying to touch with his bare toes the few ducks that swam there, but they were too quick for him. He could hear the hum of the lobster boats now, the trawlers with their naked, splintered masts pointing at the sky, and their tiny cabins with the paint peeling off in strips. Across the small harbour on the dusty white road that curved around the bay like a long encircling arm, Louis saw Fred, old Fred, hunched forward as though walking into the teeth of a gale, his dark sweater patched and darned with different coloured yarn. Fred had lived by the sea all his life and his face resembled the red granite cliffs at the mouth of the harbour, where the shadows were deepening minutely.

Two travellers came nosing around the end of the high dock, their engines throbbing gently, as though tired after a long day's work. The men on board called to each other across the golden ripples of the sea, but Louis could not hear what they said. Then one boat, the red one with the faded flag flying dispiritedly from the mast, inched up to the dock. A tall boy with hair like seaweed sprang from the deck to the slippery ladder and crawled up to the top of the wharf. He looked like an animal, Louis thought, clinging to the rotting wood among the slime and seaweed. Once on top he leaned low to catch the coiling line from the boat, and passed it through a large iron loop with a practiced hand. The engine stopped throbbing.

The shadows lengthened. Now there was a pink liquid pathway spiralling in from the sea straight up to the bridge where Louis sat dangling his legs.

"How's the view from the bridge?" It was old Fred scratching one side of his granite face and squinting into the sunset.

"Fine," said Louis.

Sample Essay No. 3—Middle First Class

Comprehensive and intimate knowledge of subject matter is the primary merit of this essay. Highly informative, the essay sustains the reader's interest in intelligent use of descriptive and expository language.

A CANADIAN PAINTER I ADMIRE

The Canadian painter whom I admire most is J. E. H. MacDonald, one of the leading members of Canada's famed "Group of Seven."

MacDonald was a true "man of nature" and was surrounded with the aura of the free and untamed land from which he drew his inspiration. He was one of the early exponents of the now accepted impressionistic school of painting which was founded by such painters as Lautrec, Gaugin and Van Gogh.

J. E. H. MacDonald's paintings greatly reflect the impressionistic influence on art. His brushwork is bold and dynamic, his colours are vivid, exposing the moods of his sketches. The rugged landscape of the North provided much material for this indefatigable "herald of the wilds." Trees become mighty organ-like masses of colour, rocks are magically transformed into paragons of solidity and lakes and sky complement the landscape in his paintings to provide a flaming tapestry of magic.

The vibrant moods created in MacDonald's canvases are far from subtle, rather they are filled with the nostalgia of the wilds and an overcoming feeling of melancholy. His perspective is full of depth and creates the feeling of vast loneliness which is characteristic of Canada's northland. His flaming hues of colour are juxtaposed with this brilliant perspective creating the jagged harshness of the land, yet the overall effect is one of quiet solemnity.

MacDonald's sensitive portrayal of the land with its changing seasons, and savage beauty gives to the viewer of his works a sense of understanding of the country and indeed of the man.

There is a notable absence of the surrealistic style which so often accompanies impressionism in MacDonald's paintings. This is easily explained by MacDonald's character. He was an honest and sincere man, a lover of truth and this honesty so inherent in his character is vividly exposed in his "clean-cut" brushwork. Here we find no trace of the superficial or the false, only honesty and depth.

A look at one of MacDonald's canvases can only be described as a great and refreshing experience. His paintings are some of Canada's best diplomats in lands which are prone to look at Canada's culture with a dim view. Paintings such as the awe-inspiring "Solemn Land" truly portray to the world the rugged, undaunted spirit of Canadians.

Any artist who by his work can create his feelings in others is a great artist. MacDonald has done this with deep sensitivity and therefore can only be called great.

Sample Essay No. 4—Low First Class

This essay is neatly constructed, and it has merit in both content and style. The simple style is admirably adapted to what are essentially, plain materials.

TEAMWORK

To most minds teamwork implies sports, and only sports, but this is not true. The success of the world about us has been accomplished chiefly by teamwork. In family life, in the business world, and in education, teamwork is essential. With it there is brilliant success, without it, dismal failure.

In the family circle the father is the captain of the team; he calls the plays and gives the signals. The responsibility of the physical and spiritual welfare of his team rests on his shoulders alone. The mother on the family team is the assistant captain; she keeps the clothes mended, the diet proper, and the spirit of the family happy. The children are the team members; it is their duty to give all they have to the team. When a family operates as a team, work is made easier and play is made more enjoyable.

In to-day's world of business nothing could be accomplished without teamwork. Part of the team advertises the products and solicits orders for them. Another part fills these orders and delivers them while a third part invoices the customers and collects the money showing all the business transactions in well-kept ledgers and journals. Every part of this team is important and unless they work together the business will become bankrupt; however, with teamwork it prospers and benefits all.

Education, too, is dependent on teamwork. Even the best of principals needs a supporting staff of teachers. The teachers are dependent on students just as the students depend on their teachers. Each group does their utmost so that the many will be helped. When each group functions properly the whole team flourishes but when one group fails to accomplish its quota the whole team suffers.

The same is true of teams of doctors and nurses or dentists and nurses; famous scientists and their laboratory assistants; architects or designers and construction workers; fashion experts and dressmakers. So we see that success or the lack of it depends on each member of the team doing his or her part so that there is, in the truest sense of the word, teamwork in this, our world of to-day.

Sample Essay No. 5—Third Class

Despite the few errors, this essay represents a prose style that is not to be encouraged. Excessive use of a cloying figurative language, and mawkish sentimentality reveal lapses in taste that cannot be considered acceptable.

THE HOUSE I AM GOING TO BUILD

I am going to build a house someday, a house that will endure with me the sunny days and stormy nights of the three score and ten that I have been granted. It must grow, like a rose, from a hidden simple root, to a thorny, beautiful stem, but there are, near the end, an array of blossoms more fragrant than Paris perfume, more colourful than a rainbow, more delicate than a dew drop.

I cannot picture the house itself clearly, and yet there are several features which must be present. Near the house is a tinkling stream, where minnows dart and play, and bubbling waters live and laugh at rounded, silent stones. On the other side of the house is a meadow of long grass that ripples in the wind, and tosses sunbeams back at the sky. Around these, and up to the house, sweep the evening night wind. They bring to the house the mysterious fragrance of woods and fields, clover and evergreens.

But the house itself is most important. I know there are stairs for children's pattering feet to climb, and many rooms for them to run in and out of on those days when the sky weeps tears to freshen the earth. There is a large window on the east, and an equally large one on the west, for they will be the picture frames for a thousand sky-streaked sunrises, and a thousand burning sunsets. There is an attic high in the peak of the roof, and there is a cellar far in the depths of the foundation. Attics are for exploring and for children's make-believe worlds, and some of the sweetest blossoms of my life will be found there. Cellars are to make things in, and to run and shout in on cold and stormy days. From here will come perfumed petals to sweeten the dusk and twilight, when the nimble heart is willing, but the tired feet are not.

Still, there must be some intangible nectars that permeate the atmosphere of my house, and make it a glowing reality. A generous sprinkling of love must flow from room to room, and never evaporate. A singing joy will be born that will make the house rebound with laughter and happiness, and that will echo to the sun and to the sky and to the world. Also there must be tears, and there must be sorrow. They will be always present, but never readily visible, and always scattered thinly. Tears of joy, tears of sorrow, moments of ecstacy, moments of pain are all mingled into a nectar that gives delight and breathes remembrance until that time when it needs to no more.

Finally there are the last frills, which are indispensable. In a kitchen there is a woman who smiles with her eyes and sings with her heart, the mother of my children. And the children are there, in the sparkling of youth, and of babyhood, crawling on the floor, running on the stairs, sprawling on the sofa. This is my house. It will take years to build and it will take toil. There will be heartaches, and there will be despair. Yet, when I am finished, this will not only be a house, it will be a home.

Question 2-16 marks

The instructions to the markers were as follows.

Part (a)—4 marks

If the student writes that the paragraph is a development and/or definition of the first or topic sentence—give 2 marks.

If, in addition, he refers to the actual content to illustrate his general statement—give 2 marks more.

The student may refer to specific structural devices aiding unity; e.g., the use of the pronoun "he"; reference to the effectiveness of the closing sentences in emphasizing th topic sentence; illustrations from the paragraph of the "comprehensive" view of humanity;—give 1 mark for 1 device or 1 illustration and 2 marks for 2 illustrations or 2 devices.

If the student refers, with a suitable illustration to the paragraph's consistent emphasis on the social character of the novels, and upon their sympathy for human nature the answer should receive full marks.

Part (b)—2 marks

The last sentence serves to illustrate the meaning of the term "comprehensive soul" (or equivalent term) in the first sentence. (2 marks.)

If the student states that the last sentence illustrates (repeats) the meaning of the first. (1 mark)

Part (c)—total of 7 marks

1. For identification of any main clause—1 mark
2. For identifying and stating the kind of each subordinate clause—3 marks
3. For correctly stating the relation of each subordinate clause—3 marks
4. In this part of the question the answers need not be in complete sentences.
5. The clauses need not be written in full, but the limits of the clause must be clearly indicated in each case, dots being used to show omitted words.

Acceptable Answers

Principal or main clauses—1 mark

(i) All of sentence *one*, or (One may say of Dickens).

(ii) He saw life, (as no other novelist had seen it), from the point of view of the poor of a great city.

(iii) In his work for practical reforms he did not advocate any change in the structure of society (because he believed) (that with the remedy of instructions and their administration the reform of individuals would be an easy matter.)

(iv) Sentence *form* (with or without final adjective clause)

Subordinate clauses

Adverb clauses: 1 mark for identifying and stating kind. 1 mark for correctly stating relation.

Adverb clauses: 1 mark for identifying and stating kind. 1 mark for correctly stating relation.

Noun clauses: 1 mark for identifying and stating kind. 1 mark for correctly stating relation. Note: No mark was given if the student stated that the adverb clause "because he believed . . . matter" modified the verb "advocate" instead of "did advocate".

Part (d) Definition or Illustration of meanings.

1. For each word correctly defined or illustrated, allow 1 mark.
2. An illustrative sentence must be grammatically correct. The mark will be lost for one major error or for two minor errors.
3. If an illustrative sentence does not clearly bring out the meaning of the word, but the word is correctly used and the examiner is satisfied that the candidate knows the meaning, a plus (+) will be awarded. Two pluses make one mark. The odd plus counts as one mark.
   The following sentence would receive a mark: Unlike most Southern Senators he advocated integration.
   The following sentence would receive a +: His comprehensive report on traffic conditions was not accepted.
   The following sentence would receive nothing: His views were comprehensive.
4. If the condidate attempts a definition, the word should be defined as the same part of speech.
   The following would get no marks: Benevolent means kindness.
5. A word must not be defined in terms of itself. e.g., Comprehensive means comprehending much. (no marks)
6. If several definitions or synonyms are given and one is wrong—no mark.

Quesion 3. The Précis—24 marks

1. No marks were given to a candidate who wrote an appreciation rather than a précis.
2. Deductions were made when the précis exceeded 145 words—progressive penalties of one mark for each five words in excess of 145.
3. Full marks for content were given for 18 of the 24 points listed.
4. Full marks for style constituted 6 marks.
5. Deductions for style were shown by the capital letter S; e.g., 6-3S=3.

The following scale was used:

Type of error	*Marks deducted*
Major error	1 each to a maximum of 4
2 minor errors of different types deduct 1 mark	maximum of 2
Lack of coherence deduct 1 mark	maximum of 4
Too close adherence to original	maximum of 2

6. Lack of coherence was shown by a small "c" over the sentence concerned.
7. A candidate was penalized for employing a mere patchwork of words from the original passage, but he was not subject to deduction for using the author's words when it was difficult to avoid doing so without changing the meaning.

Such expressions as the following were acceptable: loss of self, conform, conformity, identity, spontaneous, spontaneity, automation, automatic, athwart, optimism, external bonds. The final mark for the précis would appear as follows at the bottom of the précis.

14 - 2 L = 12
6 - 1 S = 5

17

Point Outline (18 marks)

Each point was worth one mark. If the point was incomplete, or was only partially correct, a plus was awarded. Any 18 of the following points constituted full marks for content.

1. LOSS OF SELF RESULTING IN LOSS OF (personal) IDENTITY
2. LEADS TO INCREASED CONFORMITY
3. SINCE SELF-ASSURANCE (confidence) DEPENDS UPON THE APPROVAL OF OTHERS. (public, popular, approval)
4. FAILURE TO CONFORM (non-conformity, self-assertiveness) MAY ISOLATE THE INDIVIDUAL
5. AND EVEN ENDANGER (threaten) HIS SANITY.
6. BY DOING WHAT OTHERS EXPECT OF US (by not being different)
7. WE GAIN SECURITY (we are less worried, we eliminate anxiety)

8. BUT WE PAY DEARLY FOR IT.
9. WITH THE LOSS OF SPONTANEOUS (voluntary) AND INDIVIDUAL (independent) ACTION
10. OUR LIVES BECOME MECHANICAL. (automatic, thwarted; we die emotionally and mentally).
11. ALTHOUGH MODERN MAN APPEARS HOPEFUL (optimistic, satisfied)
12. HE IS IN REALITY CLOSE TO DESPAIR.
13. HE WANTS TO RETAIN HIS INDIVIDUALITY (he cherishes the idea of individuality; he wants to be "different")
14. AND VALUES HIGHLY ONLY WHAT IS "DIFFERENT."
15. FOR SPONTANEITY
16. HE SUBSTITUTES ANY FORM OF EXCITEMENT (he substitutes thrills).
17. MODERN MAN IS FREE TO ACT AS HE WISHES
18. BUT SINCE HE DOES NOT KNOW WHAT HE WANTS, (thinks, and feels.)
19. HE CANNOT ACT FREELY
20. AND SUBMITS TO CONFORMITY.
21. THE MORE HE CONFORMS,
22. THE MORE HELPLESS HE BECOMES.
23. DESPITE HIS APPARENT OPTIMISM (energy, drive)
24. HE IS INCAPABLE OF FACING (powerless to face) IMPORTANT ISSUES. (problems).

Sample Précis

The following précis was considered excellent.

Losing oneself and one's subsequent self-doubt, necessitate conforming to others' expectations to escape insecurity, disapproval and isolation. Thus, we risk losing our individuality and sanity.

Through this costly act of conforming, though escaping self-doubt and gaining security, we thwart life by losing spontaneous individuality. Modern man is an automan dead emotionally, though appearing satisfied and optimistic, unhappy and desperate, saying that he wants to be different, praising what is different. But automans, unable to experience spontaneity, substitute thrills for life.

Modern man, having won freedom of action, thought and will, knows not his to be himself. Despite his appearance of optimistic initiative his real feeling of helplessness paralyzes him as catastrophes approach.

Spelling

The majority of candidates lost marks as a consequence of errors in spelling; many suffered the maximum deduction of five marks. Words that appeared *on the question paper* were frequently misspelled.

A list of words misspelled on this and former Composition examinations is provided here with the hope that teachers will use it to try to improve the standard of spelling on future candidates' papers.

abandoned, abandonment, accommodate, accustomed, achieve, acquaint, acquire, adequately, aeroplane (airplane), aggression, aisle, alleviate, always, ambiguous, amiable, antecedent, apartment, appears, arbitrary, athlete, audible, balloon, barrenness, beckoned, believed, beneficial, brilliant, buried, business, bustle, buy (bye, by), callous, camouflage, Canadian, canvas, curriculum, category, cereal (serial), ceremonies, challenge, chaos, circumstances, clannish, coherence, coarse (course), colonist, colourful, coming, comma, communication, comparatively, completely, conscience, conscious, continually, controlled, convenience, copyright, criticism, cruiser, curiosity, definitely, desirable, despair, develop, dictatorial, different, disappear, disastrous, discuss, dissatisfaction, distrusted, division, dying, effect, efficiency, elementary, emanate, embarrassed, entertainment, enthusiasm, equipment, equipped, exaggerate, existent, excusable, experience, explanatory, exuberant, falseness, familiar, families, fascinate, feasible, feminine, foreboding, foreign, forgotten, forth, forty, friends, frivolous, fulfil, generously, gossipped, government, grateful, grisly, hazardous, here (hear), heroes, illiterate, illuminate, imagination, immaculately, immediately, immensely, immigrant, impossible, inadequacy, inalienable, inconceivable, inconsistency, independent, inexhaustible, indicate, individual, inefficacy, inefficiency, inferring, ingenuity, inherent, insignificance, insistent, intelligentsia, intelligent, intelligible, investigate, irrelevant, its (it's), judgment, laboratory, later (latter), lead (led), leisurely, loneliness, loose (lose), luxuries, magic, magician, magnificent, manoeuvre, mantel, marvellous, memento, minor, murmur, mutual, neutrality, nineteen, noisily, nonsense, noticeable, nowhere, occasionally, occurred, occurrence, of course, offered, omit, opinion, parallel, parliament, pastime, performance, personal, personalities, persuade, pertinent, planetary, plausible, pleasure, plural, populace, possessed, prairie, preceded, prefer, preference, preferring, presence, privilege, proceeding, professional, pronoun, psychological, pursue, questioning, quit (quite, quiet), radical, really, receive, recognizing, recuperating, referred, relative, relevant, religion, resemble, resources, respectable, restaurant, ritual, rhyme, rhythm, safety, satisfactory, scene, screech, seize, sense, sentence, sentinel, separate, serene, sergeant, shining, shiny, significance, silhouette, similar, similarly, site, sizable, skilful, skiing, slogan, solemn, spectator, speech, socialite, source, stubbornness, succeed, successful, superintendent, temperamental, tense, than, (then), there (their), to (too, two), together, toleration, torrent, transferred, tragedy, trapeze, travelogue, treacherous, tries, truly, tyrannical, uncontrollable, universally, unmercifully, until, useless, veritable, violator, visitor, weird, where (were), whether (weather), woman, women, writing, yield.

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